SAN FRANCISCO ART ASSOCIATION
BULLETIN

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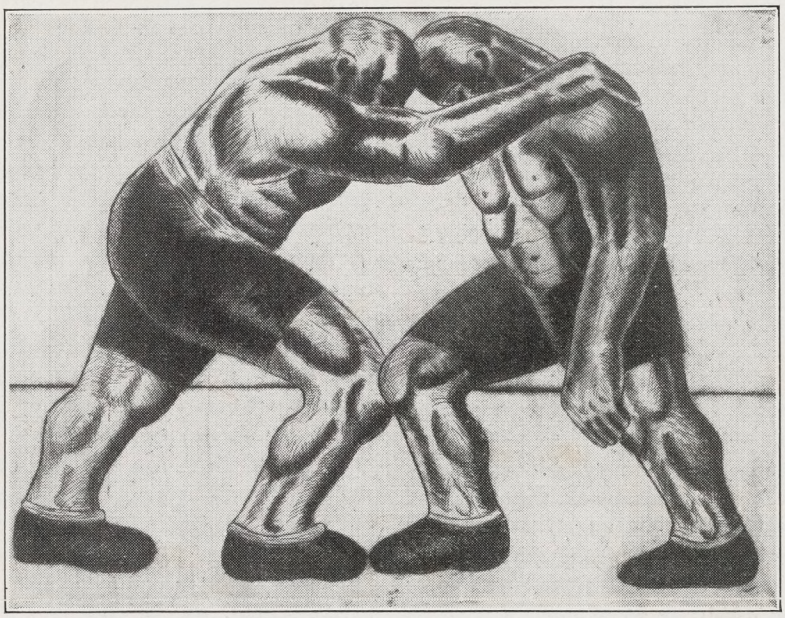

THE WRESTLERS, Dry Point, *by Julius Pommer*

Shown with the California Society of Etchers Exhibition, San Francisco Museum of Art.

Artists' Council Report

Editor, The Bulletin,
San Francisco Art Association.

The following report may be of interest to the members of the Art Association. I can think of no better way of acquainting our members with the ideas and ideals that have governed the spirited meetings of the Artists' Council for the past two years. I'm keeping it brief because, in plain language, I'm afraid otherwise it may not be read. It represents the main subjects of our discussions and the recommendations that have grown out of them, all of which have been taken from the minutes of the Council.

Sincerely,

JULIUS POMMER.

1. Revision of By-Laws.—We revised the by-laws to make the Council a rotating body. Instead of 15 new members yearly we advise five new members yearly, each member to serve for three years. Included also are recommendations to develop the artist group as a separate division; the Director of the School to be ex-officio member of Council; recommendations for governing collection of dues of artist membership; policies concerning delinquent members, etc.

2. Artists' Fund.—A fund "for the development of art and artists' activities" to accrue from one-half the dues of artist members and other subscriptions to be controlled by the Council for the purchasing of a collection of members' work, prizes, and other activities.

Note: At the annual meeting held in December, 1935, after hearing the discussion pertaining to the above fund, Mrs. Angus Boggs, as its first donor, subscribed $50 to it, and Major Kendricks, who was presiding, also subscribed $50 to it. Since then Albert Bender has given $50 and Geneve Rixford Sargent $10. Total, $160 to date.

3. Membership.—The Council has suggested a new membership, to be known as "active membership" of the San Francisco Art Association. This will embrace young men and women who

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have not yet reached professional status, also persons of mature years who through force of circumstances have had to turn aside temporarily from the field of art. These persons must be sponsored by an artist member and fulfill certain definite requirements. They are eligible for artist membership if they exhibit with the Art Association at three successive annuals or show a comprehensive group at any one annual. They will have all privileges of artist membership except the responsibility of electing or serving on a jury. The Council feels that giving a helping hand to a large group of earnest workers in the field of art is a fine, forward-moving policy.

4. Juries.—This demands a full jury being present when work is judged for exhibitions—nominating committees, and of a "jury free" piece of work for Art Association members at annuals, as passed at a meeting of the artist membership.

5. The holding of a Sculpture Show.

6. The holding of two annuals instead of one—the Spring Annual to be devoted to painting and sculpture, the Fall Annual to be graphic arts and water color.

7. The recommendation of an Advisory Committee to work with the Curator of the Museum, to be drawn from the Artists' Council.

8. The development of group shows at the San Francisco Museum of Art, representing local contemporary work.

9. The Bulletin.—This organ of the Art Association, suggested by the Council, to be a standing committee of the Council. Editor elected by Council, to serve as long as satisfactory to Board of Directors and Council. Editor to be ex-officio member of Council.

Montalvo.—The Council unanimously accepted the report on Montalvo as presented by Mrs. Bailhache, which created a foundation similar to the McDowell Foundation in the East.

Editor's Note: Some of the above recommendations are already in operation.

* * *

Dinner to Honor King and Queen

The San Francisco Art Association is sponsoring a dinner honoring the King and Queen of the Cambodian Pageant-Ball, to be held in the Roof Garden of the Hotel Whitcomb on Friday evening, January 17th, at 7 o'clock. Members and friends of the San Francisco Art Association, the California School of Fine Arts and the Alumni Association of the Art School are cordially invited to attend.

Tables may be arranged for individual host or no-host parties. Dinner (including tips), $1.15.

Make reservations at California School of Fine Arts, Chestnut and Jones streets, ORdway 2640, before January 16th.

The Fifty-sixth Annual

The Fifty-sixth Annual Exhibition of Painting and Sculpture of the San Francisco Art Association marks the first anniversary of the San Francisco Museum of Art with the formal opening and preview Friday evening, January 24th, at 8:30 o'clock. Restricted to oil painting, tempera, gesso and sculpture, this year's annual will not have the immense number of entries which made the exhibition last year so huge. Yet nearly 700 items by over 200 artists have been submitted for the jury's consideration—a number that is the more remarkable when it is recalled that many of the local artists during the past two years have devoted themselves almost exclusively to fresco or other mural decoration or have been occupied with government projects. Approximately half are the work of artists of San Francisco, of the Bay Region and the immediate vicinity; another fourth comes from more distant points in California, including a considerable number from the south; the remaining fourth includes a representation from the northern cities of the Pacific Coast, a sprinkling from the still more distant art centers of the Middle West and East, including New York City. As usual in the Art Association Annual, every variety of manner in point of view and technique is represented.

* * *

Dr. Willi M. Cohn to Head Ceramic Department

The President and the Board of Directors of the San Francisco Art Association announce the appointment of Dr. Willi M. Cohn as head of the Ceramic Department, for the year 1936, of the California School of Fine Arts in San Francisco.

Dr. Cohn graduated in 1922 from the Berlin Institute of Technology. Since then he has done distinguished research and development work at the Berlin State China Plant, the Kaiser Wilhelm Institute for Silicate Research, Berlin University Radiation Institute, Harvard University, Cambridge, Mass., and the University of California.

He has been expert consulting advisor in fundamental problems for the ceramic industry and is widely traveled in the interest of ceramic research and development in Europe, the United States, the Near East and Japan.

Dr. Cohn will be ably assisted by Mrs. Gertrude R. Wall, one of the best-known ceramic artists in California.

FRAGMENT OF MURALS, CIRCUS LOUNGE, FAIRMONT HOTEL, SAN FRANCISCO, *by Esther Bruton*

These murals, executed on compressed Masonite, are painted in oil on gold and silver leaf. They embrace a complete circus theme and are a fine example of beauty and good humor.

Victor Arnautoff and Esther Bruton Chosen to Rule Over Cambodian Ball

As a painter evolves a canvas, creating as his work advances—so the pageant for the Parilia to be held at Civic Auditorium on the 17th of this month daily gives added promise of becoming a most gorgeous and beautiful spectacle.

Pomp and ceremony will characterize "The Court of the Kambujas," over which Victor Arnautoff and Esther Bruton will reign as King and Queen. This court will be presented by the San Francisco Art Association, lay and artist membership. Seated aloft on elephants, the King and Queen will ride triumphantly to the Temple. With them will be the Ann Munstock Dancers performing "The Dance of Confusion and Orderly Life." A great deal of research work has been done to recreate an authentic interpretation of the court dancers.

Many of the participating groups are depicting some particular phase relating to "The Retribution of the Seven Headed Cobra," the pageant theme.

In beautiful yellow greens, the Alumni Association are enacting "The Frieze of the Lotus." The Princess of the Nagas, according to them, causes a portion of her own garden to become mortal. Slowly danced the statues, the trees bending to the winds; but the fountain wildly, exulting in its freedom. The princess was so pleased she declared it should never be lost, and caused the garden to become an immortal frieze of stone on the wall of the palace.

"Siam," the enemies of the Kmers, will be there in legion. The California School of Fine Arts student body depicts this country.

Anticipation of witnessing a spectacle beyond the possibilities of any one group in San Francisco for wit, cleverness and artistic performance is evidenced by the advanced sale of tickets and boxes. Art Association members and their friends desiring boxes or reserved tickets are urged to make their reservations at the St. Francis Hotel, Room 405, without delay. Art Association members should apply to the California School of Fine Arts for their dance floor tickets.

The Cambodian Costume Shop, under the direction of Mrs. Cabot Brown, at the corner of Post and Powell streets, is prepared to assist the public in selection of costumes for the ball. Sketches and materials may be viewed there for those who wish to make their own costumes, or orders left to have them made by the shop.

And a reminder! The ball this year is for the benefit of the San Francisco Museum of Art, Veterans' Building, Civic Center. Let us all be there. But most of all, let us not miss the greatest show San Francisco offers. —R. A.

San Francisco Art Association Bulletin

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Send material for Bulletin to San Francisco Art Association, Chestnut and Jones, by 20th of each month.

On the first page of this Bulletin appears the report of the retiring chairman of the Artists' Council. We trust that our members will not only read it carefully but appreciate the potentialities that lie within the development of this department of our Association.

The Art Association activities, as we all should know, are governed by the functioning of two bodies—the Board of Directors, upon whose shoulders rest the responsibilities of maintaining and financing the huge properties controlled by the Association, and the Artists' Council, whose duty it is to develop activities and recommend policies that directly concern its artists and all artist affairs. Without the former the Art Association could not exist; without the latter and the group it represents the Art Association becomes merely a plant, a body devoid of the vitality and purpose breathed into it by its original founders.

The San Francisco Art Association is an historic part of the development of the West. Founded in March, 1871, it is the second oldest art institution in America. It must take its place as the spokesman for art in our community—as a living organization upon whom our public can lean for guidance in matters pertaining to art. This can only be accomplished by the wholehearted support of the men and women who are creating and fostering the art of our generation.

The advent of our new museum, with the many and varied activities that have followed in its wake, has seen a rekindling of the old enthusiasm within our artist membership. The seriousness of purpose that has guided the Artists' Council in the past two years is well suggested within the accompanying report. No small part of this accomplishment is due to the indefatigable effort of its retiring chairman, Julius Pommer, who happily possesses, besides a keen vision, the ability to see a problem through to its fulfillment.

The new members of the Artists' Council take their place in a very vital group. The tremendous possibilities that lie within the correct functioning of the Council have scarcely been scratched. The fund "for the development of Art and Artist Activities" presents in itself a magnificent opportunity. The wise expenditure of this fund should provide for more than the purchasing of a collection, fine as this idea may be. It should be the means of providing an intellectual background that would foster a closer relationship between the lay and artist members of the Art Association.

Indeed, we feel that a sympathetic understanding between the artist and lay membership, as well as between the Board of Directors and the Artists' Council, is the first essential for the solution of any future problems that may arise.

The Bulletin welcomes the new members of the Board of Directors and the Artists' Council. In the excellent representation on the Council of the various art groups within our Bay district the San Francisco Art Association is most fortunate. —M. R.

Show of Matisse Paintings at Museum

Most important among the new exhibitions opening in the local galleries is the show of paintings, drawings, prints and sculpture by Henri Matisse which goes on view Friday at the San Francisco Museum of Art. Many works never before shown in America are included, among them paintings from the collection of Michael Stein of San Francisco and Pierre Matisse of New York. All phases and aspects of Matisse are said to be represented, from the early impressionistic canvases to the abstractions and experiments of recent years, as well as the flat decorative patterns of the nearly nineteen-hundreds and the much discussed pictures of the "Fauve" period. The show as a whole is reported as among the most comprehensive ever exhibited in this country.

Photographs of East Indian architecture by the German artist, Fritz Henle, continue on view at the museum, as well as the exhibition of the California Society of Etchers, the designs for the ballet, the Chinese imperial robes and textiles, and the abstractions of Braque, Picasso, Derain and Masson.

—*Excerpt from S. F. Chronicle.*

Santa Cruz Exhibition

Entries for the ninth annual exhibition of paintings, water-colors and pastels under the auspices of the Santa Cruz Art League close February 1.

All California artists are eligible for the show, which will run from February 9 to 23.

Four cash prizes will be awarded. The oils exhibited at Santa Cruz will be shown later at the Oakland Art Gallery. Details of entry and procedure may be obtained from the Santa Cruz Art League, Box 122, Seabright.

San Francisco Museum of Art's First Birthday

The Museum celebrates this month its first birthday in the War Memorial of the Civic Center. As it opened last January 18th with the San Francisco Art Association's Fifty-fifth Annual, it celebrates the anniversary with the Fifty-sixth Annual, of which the preview will take place on the evening of January 24th.

When the Museum opened its doors last January it had one fixed policy—to meet the needs and interests in art of the community. To do so as consistently as possible it began to function with an open mind, intent to find ways in which it could serve its visitors. Because its downtown location made it easily accessible at all hours an innovation in museum hours was introduced—instead of the familiar 10 to 5 hours, the San Francisco Museum of Art opened at 12 noon and remained open every week day until 10 in the evening, and on Sunday from 1 until 5. The wisdom of evening hours has been more than justified, for an hour-by-hour attendance record kept since the opening shows that approximately one-third of the attendance falls in the period between 7 and 10. The more than 147,000 visitors to date assure an attendance for the first year of well over 150,000 people.

Sixty exhibitions, ranging in size and importance from the Annual, the Carnegie International, the African Negro Art to the few but choice Braque and Picasso abstractions which now fill a single small gallery, have involved the changing of galleries 120 times.

The Annual, the Carnegie International (completed by a representation from the American section), the drawings from the Crocker Collection, the African Negro Art Exhibition circulated by the Museum of Modern Art of New York, and augmented by important loans from the Pierre Matisse Gallery, the choice French Impressionist paintings lent by Durand-Ruel of New York, the superb Gothic and Renaissance tapestries lent by French and Company of New York, Thirty Years of Sculpture in California, the comprehensive Exhibition of Mexican Painting and Graphic Arts, and the Original Designs for Ballet Costumes and Stage Sets, in part borrowed from the Wadsworth Atheneum and supplemented by important items from many other sources, are the headlines in an exhibition schedule that has been exceedingly varied and interesting. Many aspects of art have been shown in the galleries; national and international movements have been illustrated. The emphasis has fallen on contemporary art, but older art, which is the necessary background and source of what is significant today, has also found a place. Frequent opportunities for the public to learn what local artists in various mediums are doing have also been an important part of the Museum's work.

A phase of Museum activity that is the corollary to its exhibition schedule is the educational program, which provides the public with what is often a much-needed aid in approaching and understanding the exhibitions and art in general. Since February 1st 165 free gallery talks or lectures have been given on the exhibitions. In addition, many other free lectures have been held, and special courses on certain phases of art have been offered regularly at a nominal registration fee. The year has seen over 11,000 visitors participating in these activities.

The Library of the Museum, opened to the public a few hours a week at first, is now open regularly from 2 until 5 and from 7 until 10 except Friday evening, Saturday and Sunday. A file of art periodicals, a reference collection on contemporary art, and reference books on many other fields of art have been built up.

Compared to the empty galleries, handsome as they were and beautifully lighted, the quiet offices, the bare shelves of a year ago, the busyness of the staff, the enthusiastic visitors, the amply-furnished galleries of today, and the accomplishments checked off in the foregoing statistics, indicate a year that has been worthwhile. The year to come will hold fresh conquests and new achievements.

* * *

Art Association Officers for 1936

The Board of Directors, San Francisco Art Association, for the year 1936 are:

Timothy L. Pflueger, *President;* Laurance I. Scott, *First Vice-President;* Charles Kendrick, *Second Vice-President;* William W. Crocker, *Treasurer;* Platt Kent, *Secretary;* Edgar Walter, William L. Gerstle, Jose Moya del Pino, Templeton Crocker, Albert M. Bender, Worth Ryder, Wallace M. Alexander, Arthur Brown, Jr., F. M. McAuliffe, Mortimer Fleishhacker, Mrs. Leon Liebes, Edward E. Hills, Gottardo Piazzoni, Anne Dodge Bailhache, Bruce Porter, John Francis Neylan.

Members of the Artists' Council for 1936:

Ray Boynton (Chairman), Wm. Gaw, Wm. Hesthal, Rinaldo Cuneo, Nelson Poole, Sargent Johnson, Jacques Schnier, Robert Howard, Marian Simpson, Florence Swift, Otis Oldfield, Lucien Labaudt, Victor Arnautoff, Spencer Macky, H. Oliver Albright. Ex-officio — Lee Randolph, Mildred Rosenthal.

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January Exhibitions in Local Galleries

Amberg-Hirth, 165 Post Street: General exhibit of handcraft by local artists.

Art Center: Water colors by George Post, December 31st to January 17th. Paintings by Otis Oldfield, January 18th to January 31st.

Co-Operative Gallery: Group showing by faculty and by unknown artists.

DeYoung Museum: The paintings and prints by the Chinese Association of America. Contemporary prints, gifts of Albert M. Bender, opening January 3rd. Work by the art students of Mills College, January 7th. Woodcuts by Hirosighe from the collection of G. K. Wynkoop, January 14th.

Gump Galleries: January 1st to 18th, general exhibition of paintings and prints. January 20th to February 8th, sculpture by Boris Lovet-Lorski.

Legion of Honor: Exhibition of Mexican Art, opening January 6th. Old Master paintings, through January. LECTURES: Cambodian Sculpture, January 28th, 3:00 o'clock, Mary Margaret Ryan; Contemporary Mexican Art, January 31st, 3:30 p. m., Etha Wulff.

San Francisco Museum: Annual exhibition of San Francisco Art Association, January 24th to March 8th. Exhibition of paintings by Matissé, opening January 15th to February 15th. Post-Surrealist, through January 20th. Design for Ballet, through January 20th. Chinese Imperial textiles, through January 20th. Annual exhibition of California Society of Etchers, through January 12th.

Shell Building: December 23rd to January 15th, group of drawings of the Bay Bridge by Paul Schmitt.

Schedule of Free Gallery Talks

San Francisco Museum of Art

January 8—*Wednesday evening,* 8:15 p. m.—Mr. William Colby. Chinese Imperial Textiles.

January 11—*Saturday afternoon,* 3:00 p. m.—Miss Caroline Berg. Ballet exhibition and general tour.

January 12—*Sunday afternoon,* 3:00 p. m.—Dr. G. L. McCann Morley. Henri Matissé.

January 15—*Wednesday evening,* 8:15 p. m.—Miss Claudia Davis. Matissé exhibition.

January 18—*Saturday afternoon,* 3:00 p. m.—Miss Caroline Berg. General tour.

January 19—*Sunday afternoon,* 3:00 p. m.—Mr. William Colby. Chinese Textiles.

January Previews

Matissé Exhibition—Preview January 10.

Fifty-sixth Annual Exhibition of the San Francisco Art Association—Preview January 24.

Study Courses

A new course in *Color* will start on Tuesday evening, January 28, at 7 o'clock, and continue on Tuesday evenings for six weeks. Miss Davis will conduct the course.